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AMERICAN ART NEWS.

VOL. VII. No. 3. NEW YORK, OCTOBER 31, 1908. SINGLE COPIES, TEN CENTS.

EXHIBITIONS.

For Calendar of Special New York Exhibitions see page 6

New York.

Blakeslee Galleries. — Early English Spanish, Italian and Flemish paintings.

Bonaventure Galleries—Rare books in fine bindings, old engravings and art objects.

C. J. Charles.—Works of art.

Clausen Galleries. — Artistic frames, mirrors and modern paintings.

Cottier Galleries. — Representative paintings, art objects and decorations.

Durand-Ruel Galleries. — Paintings of the French school.

Richard Ederheimer. — Old and rare choice prints and engravings.

Ehrich Galleries. — Permanent exhibition of Old Masters.

Gimpel and Wildenstein Galleries. — High-class old paintings.

Kelekian Galleries.—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.

Knoedler Galleries. — Paintings of Dutch and Barbizon Schools, and Whistler drawings.

Macbeth Galleries. — Paintings by American artists.

Montross Gallery, 372 Fifth Avenue.—Selected paintings by American artists.

Noé Galleries, 477 Fifth Avenue (Cor. 41st St.), opposite Public Library.

Louis Ralston.—Ancient and modern paintings.

Scott & Fowles.—High-class paintings by Barbizon and Dutch masters.

Arthur Tooth & Sons.—Carefully selected paintings by Dutch and Barbizon artists.

H. O. Watson & Co.—Decorative works of art. Pictures by Monticelli and rare old tapestries.

Yamanaka & Co.—Things Japanese and Chinese.

Boston.

Vose Galleries. — Early English and modern paintings (Foreign and American).

Washington (D. C.)

V. G. Fischer Galleries.—Fine arts.

Germany.

J. & S. Goldschmidt, Frankfort.—High class antiquities.

G. von Mallmann Gallery, Berlin.—High-class old paintings and drawings.

London.

James Connell & Sons.—Paintings of the Dutch, Scotch and English Schools.

Goupil Gallery—Oil paintings by John Lavery, R. S. A.

Paris.

E. Bourgey.—Coins and medals.

Canessa Galleries.—Antique Works of Art.

Hamburger Fres.—Works of Art.

Kleinberger Galleries—Works of Art.

Kerkor Minassian Gallery — Persian, Arabian and Babylonian objects for collection.

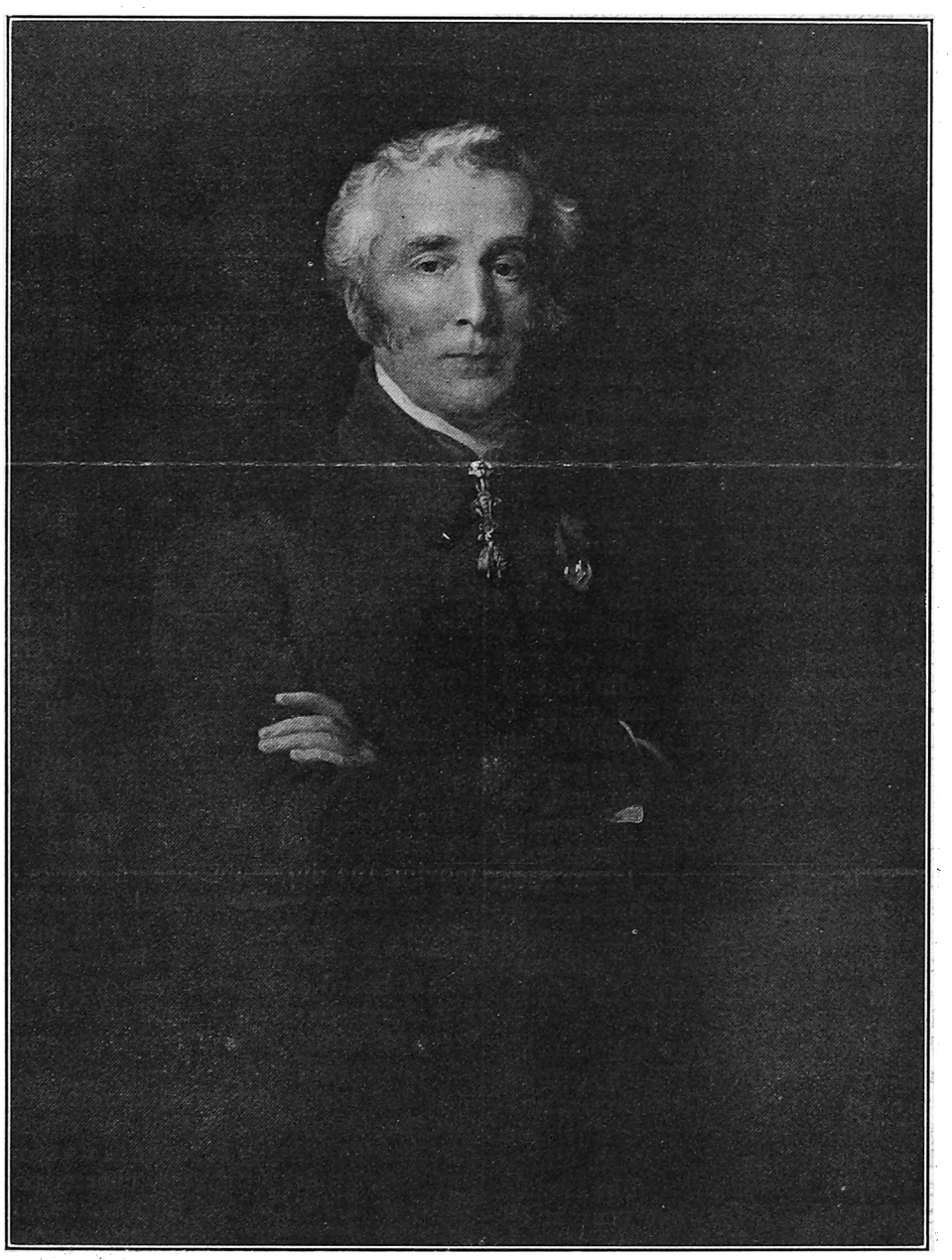
Kouchakji Freres—Art objects for collections.

Sivadjian Galleries.—Genuine antiques marbles, bronzes, jewels and potteries.

SALES.

New York.

Fifth Avenue Art Galleries.—The contents of two magnificently furnished apartments in the "Langham"—those of Mrs. A. E. Hunt and Mrs. F. W. Noelker, Nov. 5, 6, 7, at 2.30 P. M.



DUKE OF WELLINGTON.

By Sir Thomas Lawrence. Now at Blakeslee Galleries.

Europe.

BERLIN—Rudolph Lepke's Auction House.—Collection of Majolica, Faience, Porcelain, Sevres, etc., owned by Herm. Emden, of Hamburg, Nov. 3.

Ancient pictures from a London private gallery, Nov. 17.

LONDON — Robinson Fisher. — The second part of the Martin Colnagni collection, consisting of modern works of the Continental Schools, Nov. 5, 6.

J. G. Brown was a fellow student with W. Q. Orchardson, the painter of "Hard Hit" reproduced on the first page of the ART NEWS last week, and which has since been sold to a New York collector by the Scott and Fowles Company. The two men attended the night school of the old Ebinboro Academy, where Orchardson took first, and Brown second prize in the same exhibit of drawings in the Life Class. Orchardson was somewhat of a dandy and always wore most expensive and fashionable clothes, while J. G. Brown, who worked in the daytime in a glass factory, could not present the same smart appearance as his confrere. The two youths were great friends, and each has achieved fame and fortune on their respective lines.

The Municipal Art Society at a meeting at the Arts Club on Tuesday evening, referred the question as to whether a woman shall serve as a director to the committee on revision of the constitution. Albert E. Davis was elected to succeed William J. Coombs, the retiring president, as a three-year director. Mr. Coombs has resigned from the society.

These officers were elected: John G. Agar, pres't; Wm. T. Evans, 1st vice-pres.; John J. Boyle, 2d vice-pres.; Frederick S. Lamb, sec'y; R. H. Rucker, treas., and Nelson S. Spenser, counsel. The new board of directors: Geo. T. Brewster, Stephen Farrelly, H. Van Buren Magonigle, Wm. T. Evans, John G. Agar, Frederick S. Lamb.

WATER COLOR CLUB DISPLAY.

First of the season's exhibitions in New York, comes, for the nineteenth year, that of the New York Water Color Club, which opens this morning at the Fine Arts Galleries and will continue there through November 21. The press view was held on Thursday, and the reception on Friday and yesterday afternoon. Yesterday afternoon and evening Mr. Edward H. Blashfield gave a reception, concurrently with that of the club, in the Vanderbilt Gallery, where was shown his nearly completed mural decorative painting for the new state capitol at Madison, Wis. This reception will be repeated this afternoon.

An Attractive Display.

There is always something especially attractive in this first art display of the year, and the press and private views brought together old friends and acquaintances, art lovers, artists and collectors, in a most pleasant and informal way. They afforded an opportunity for the exchange of greetings, the telling of experiences of the summer past, and discussion of the winter's outlook and plans.

The display itself this year is smaller than its predecessors of the past two seasons, and consists of only 334 numbers. The admission of pastels has enhanced the attractiveness of the exhibitions, and there are several excellent works in this medium shown; notably the three large portraits by Thomas Anshutz and three half-lengths of pretty girls by Lee Lufkin Kaula and W. J. Whittemore. The Anshutz portraits are all exceptionally good, and especially the girl with parrot, entiled "The Bird," a clever work, with fine expression, true color and admirable rendering of textures of the pretty gown. The color scheme is well managed. The other two examples are not as superior, but all show cleverness and unusual facility in the medium. Mrs. Kaula's pastel portraits are more delicate, and possibly more refined in treatment than Mr. Anshutz's, but lack his force and originality. They are charming presentments, however.

The Beals Prize.

The Beals prize was awarded to "Moon Shadows," a dreamy tonal landscape by Miss Deming, reproduced in this issue, a good but not remarkable work.

Were pastels eligible to this prize, the choice of the jury would probably have fallen either on Anshutz's "The Bird," above mentioned, or upon Edward Dufner's soft, feeling and beautiful tonal landscape with figures, "Nymphs Bathing."

It cannot be said that the exhibition is an unusual one in any way, but it has some interesting, and not a few clever works, and is well worth a visit. A first hasty view revealed in the South Gallery, among the best pictures there hung, Alethea Hill Pratt's "Old World Garden" and "Cottage—Moonlight," both tender and true in feeling and atmosphere; a characteristic New Mexican Indian scene by E. I. Couse, a typical view of skyscrapers in lower New York, by Colin Campbell Cooper, notable for composition, color and light effect; a good landscape by A. H. Annin; a Dutch coast scene by William Ritschel — rich in color quality, an excellent still life of

(Continued on page 3.)

IN THE SCHOOLS.

National Academy of Design.

The women's life and antique classes are organizing a sketch class through the Misses E. Burton and G. Davies for late afternoons. Notices were posted by the organizers that those wishing to join should bring in drawings to qualify. The drawings and sketches were judged by their committee, which passed on the majority, while several were admitted on probation.

The competitors in the Lazarus scholarship competition began their preliminary examinations on Monday last, and those to continue will be advised after the meeting of the jury.

Joseph Pennell, the eminent American etcher, illustrator and author, residing in London, has returned to America for a few months. On Tuesday last he paid a visit to the schools of the Academy. He expressed his admiration for the spacious quarters; the well-lit rooms and the work displayed and under way.

Edward F. Rook, recently elected associate of the Academy, has sent in his portrait painted by Walter Griffin. It is painted in a very high key.

J. Q. A. Ward has presented to the Academy a large number of casts from the antique and many studies from life cast in bronze.

The women's life class for the morning session have elected Miss Elfrieda Burton as their monitress, and for the afternoon painting classes Miss Gwendolyn Davies is monitress.

Miss Davies has just returned from a year's stay in Washington, D. C., and has brought a number of interesting sketches. In the coming year she will leave for the Argentine Republic to paint.

New York School of Applied Design.

Miss Charlotte Bliss, a graduate of the New York School of Applied Design for Women, has accepted the position of instructor of art at Mrs. W. E. Merrill's Oaksmere School, New Rochelle.

Alphonse Mucha will resume his criticisms in the life class November 2 at 9.30.

The students of the Historic Ornament classes have been working at the Metropolitan and Natural History Museums, taking up the study of primitive and Egyptian decoration.

Mr. Clarence M. Hyde has generously given four scholarships for 1908-09. Hon. Elihu Root, Mrs. Charles Lane Poor, Miss Faith Moore, and Miss Caroline M. Pitkin have also given scholarships.

Mrs. Robert W. Bliss has loaned the school a beautiful carved wooden capital and Miss Rosa Belle Holt has given to the library her book "Rugs, Oriental and Occidental."

NATIONAL CRAFTSMEN SOCIETY.

Miss Mary Averill addressed the National Society of Craftsmen at the National Arts Club on Thursday evening on "Japanese Flower Arrangement." Miss Averill wore a Japanese costume.

The fall exhibition of the society will be held in the galleries of the National Arts Club during December. Members will oblige the exhibition committee by suggesting possible loan exhibits of craft-work, both modern and medieval, of sufficient merit and interest to be secured for the exhibition. Miss Agnes S. Roesler will speak befor the society Thursday evening, Nov. 19, on "The Textiles of Ancient Peru of the American Museum of Natural History."

BOSTON.

Panic perplexities have about ceased for Boston artists and art dealers. Everybody expects better business than last season, which was undeniably dull. The hope of art as a business in Boston, as is now becoming generally recognized, lies in nationalizing it. The painters who, some years ago, got into the game by sending their pictures to exhibitions at all the centres of population and who have thus made themselves national figures have not been complaining of hard times. It is mostly those who confine themselves to New England who find their market restricted. "It's get up and git that makes men great." Some of the dealers, too, have seen this point and begun to seek a national as well as a local constituency. They understand that Boston is off here on the outer edge of the country and that people in the great central and southern districts will have to be educated into the knowledge that the Hub, too, is a good place in which to buy pictures.

This notion of nationalizing Boston art is bound to become general. The preparations that dealers and art societies are making for ambitious exhibitions will further enforce an appeal to the broadest possible constituency.

The big exhibition of sculptures by George Grey Barnard, which was installed in the Textile Gallery of the Museum of Fine Arts early last week, continues to be one of the sensations of the town. "The Hewer" has been erected temporarily on one of the grass plots in front of the museum. It is perpetually surrounded with a crowd of the curious. The attendance on free days has undoubtedly been greatly increased by the exhibition. It was in fact a good move bringing these big sculptures to Boston. Barnard's works have helped to confirm an impression that a sculptor capable of executing somewhat in the manner of Michael Angelo has appeared. Similarity to Rodin is also urged—but not on your deltoids and pectorals. Rodin in delicacy and thoroughness and sense of actuality belongs with Donatello, not with Barnard and Michael Angelo.

The Boston Art Club is currently reported to be considering a reorganization. It has been long supposed to be rich, but it needs, they say, larger revenues. Hence a project for enlargement of membership, raising of dues and introduction of social features. Possibly an effort will also be made to get the artists to join.

Washington Allston's noted painting, "Uriel in the Sun," has been acquired by the Art Museum. It represents the Angel Uriel who figures in the third and fourth books of Milton's "Paradise Lost." It was painted in London in 1818, won a prize that year at the British Institute Exhibition.

CINCINNATI, (O.)

The fifteenth annual exhibition of American art at the Cincinnati Art Museum was open during the greater portion of the summer and was one of the most interesting exhibits held thus far by that institution. Among the artists represented were: A. E. Albright, W. J. Baer, C. J. Barnhorn, E. A. Bell, Frank W. Benson, Dwight Blaney, Emil Carlsen, William M. Chase, C. C. Cooper, Emma L. Cooper, Paul Cornoyer, Bruce Crane, J. De Camp, Frank Duveneck, Charles Warren Eaton, William Forsyth, W. W. Gilchrist, Jr., W. Granville Smith, Elizabeth Shippen Green, Philip L. Hale, Childe Hassam, Robert Henri, W. S. Kendall, Robert Koehler, Ernest Lawson, Will H. Low, L. H. Meakin, W. L. Metcalf, H. D. Murphy, Violet Oakley, L. Ochtman, W. M. Paxton, E. H. Potthast, E. W. Redfield, Robert Reid, Will S. Robinson, J. H. Sharp, T. C. Steele, Edmund C. Tarbell, Eugene Paul Ullman, Frederick J. Waugh, J. Alden Weir, Irving R. Wiles, Charles H. Woodbury, Edmund H. Weurpel, and Charles Morris Young.

There were 307 works in the collection, including a number of pictures from the spring exhibitions in New York.

"Morning," by W. Elmer Schofield, and "On the River," by W. L. Metcalf were purchased from the annual exhibition of American art; forty-five Japanese prints, thirteen Greek casts, one Roman cast, five medieval, twenty-three Renaissance, and six modern French casts of sculptures. Two important paintings were presented to the Museum; "Portrait of Henry L. Fry," painted by Frank Duveneck, presented by William H. Fry, and "The Convalescent," by Josef Israels, presented by Mr. and Mrs. Charles P. Taft. Andrew L. Schwartz, of New York, contributed a decorative study to be added to a collection of the work of the former students of the Art Academy. Other contributions consisted of medals, coins, etc., a pencil drawing by J. F. Millet, and a marble bust by Hiram Powers, presented by W. G. O'Shea.

WASHINGTON, D. C.

An exceedingly nice little exhibition of photographs of paintings by French artists in the museums of Versailles, the Louvre and Luxembourg is to be seen now in the upper hall at the Public Library. There are 154 prints set forth, and almost all the most celebrated painters are represented.

Charles L. Freer, the millionaire art collector of Detroit, Mich., was in the city for a day last week, in conference with the officials of the Corcoran Gallery, relating to art matters in Washington, connected with the coming exhibition at the Corcoran Gallery.

Several years ago and during the time of the residence in this city of Miss Kate Field, who was then engaged in an attempt to secure legislation removing the duties on foreign works of art, a charter was secured for a National Academy of Arts. In this movement, Miss Field was the leading spirit. A board of regents was organized, but the death of Miss Field left the objects for which the charter was granted unaccomplished.

It has recently been determined by the remaining regents that the charter granted is probably broader in its scope and opportunities than any charter possible at this time, and efforts are now being made to make the National Academy of Arts an effective force having for its purpose six definite aims as follows: Artistic control of city and village municipal development; art exhibitions; some practical method of moving good exhibitions from place to place; the education of the public by lecture courses on the fine arts; more effective control of a bureau, with consulting board, to control the fine arts of the Government; art education and free entry of foreign works of art.

The board of regents, acting through F. D. Millet as provisional president, and Glenn Brown as provisional secretary, have presented to the art societies of the United States the subject of a permanent organization of the board of regents of the National Academy under the rights of the charter referred to. This meeting for permanent organization will be held during November, and after the permanent organization the academy will issue a call for a national convention composed of delegates from art institutions and art societies to meet in this city during the month of January, 1909, for the purpose of formulating a plan for a national fine arts federation and to consider such other matters of general interest as may come before the convention.

It is proposed to hold this convention during the period of the exhibition of contemporary American oil paintings and the exhibition of the works of St. Gaudens at the Corcoran Gallery. President Roosevelt has strongly indorsed this movement in a letter to Secretary Root, of the board of regents, and Vice President Fairbanks will preside at the convention. The address of welcome and statement of the aims of the convention will be delivered by Secretary Root.

BUFFALO.

It is almost like a visit to Holland, says Academy Notes, to enter the room in the Albright Art Gallery where is hung a collection of paintings exemplifying the work of Charles P. Gruppe. There are only twenty pictures in the collection, but they represent the characteristics of Holland most admirably. There are views off the coast, of the sand-dunes, the canals, country roads, towns, windmills, farm houses, etc.; and also several studies of the picturesque peasants and fisher people. The wonderful skies for which Holland is noted are well reproduced.

While Mr. Gruppe is a native of Canada, his professional life as an artist has been spent almost entirely in Holland. His studio is at The Hague. Today, in his art, he is more a Dutchman than an American. His paintings show the influence of most of the best Dutch artists.

These paintings will remain on exhibition until November 1. The artist is represented by paintings in the collection of Queen Wilhelmina; the Art Clubs of Boston, and Philadelphia, the Detroit Art Museum, the Illinois Club, of Chicago; collection of Peter Schemm, of Philadelphia; collection of Mrs. Katherine B. Lewis, of Buffalo, etc.

A selection from the valuable collection of etchings by Jacques Callot, bequeathed to the Buffalo Fine Arts Academy by Miss Maria Louise Wilkinson, has been installed in cases in the north end of the Gallery of Prints containing the Seymour Haden etchings. Out of the 184 etchings in the collection, 47 are here shown and these represent some some of the most notable works which Callot produced.

The art objects collected during their travels abroad by Dr. and Mrs. Frederick H. James, which sometime ago were presented to the Fine Arts Academy, have been installed in a special cabinet in the gallery containing the collection of etchings by Sir Francis Seymour Haden, which was presented by Doctor and Mrs. James.

A joint exhibition of pictures by Paul Cornoyer and Glenn Newell will open at the Albright Gallery, Buffalo, November 3, to continue until December 1. Mr. Cornoyer spent the summer in Quebec and on Prince Edward Island, where he painted a number of interesting pictures. He recently finished a picture of Fifth Avenue at 59th Street, which he will exhibit at Washington.

EXHIBITION CALENDAR FOR ARTISTS.

THE ART CLUB OF PHILADELPHIA 220 So. Broad St.
Nineteenth Annual Exhibition.
Exhibits received ONLY Nov. 4, 5 and 6.
Varnishing Day, Nov. 13.
Opening of Exhibition, Nov. 16.
Closing of Exhibition, Dec. 20.

PHILADELPHIA WATER COLOR CLUB, AND PENN. ACADEMY FINE ARTS
Exhibiton of Water Colors, Black and White, Pastel and Drawings.
Works received on or before Nov. 5.
Works received New York (W. S. Budworth) LAST DAY Nov. 5.
Works received Boston (Doll & Richards) LAST DAY Nov. 5.
Collection in Philadelphia on Nov. 5, 6 and 7.
Press View and Reception Nov. 21.
Opening of exhibition Nov. 23.
Closing of exhibition Dec. 20.

YE HANDICRAFTERS CLUB, 296 Lafayette Ave., Brooklyn, N. Y.
Exhibits received, Nov. 12, 13.
Opening of Exhibition, Nov. 16.
Closing of Exhibition, Nov. 25.

THE CORCORAN GALLERY OF ART, Washington, D. C.
Second Exhibition of Contemporary American Paintings.
Collection New York (W. S. Budworth) LAST DAY, Nov. 14.
Collection Philadelphia (C. F. Haseltine) LAST DAY, Nov. 14.
Collection Boston (Doll & Richards) LAST DAY, Nov. 14.
Varnishing Day and Press view, Dec. 7.
Opening of Exhibition, Dec. 8.
Closing of Exhibition, Jan. 17.

NATIONAL ACADEMY OF DESIGN, 215 West 57th Street, New York City.
Annual Winter Exhibition of Paintings and Sculpture.
Exhibits received ONLY, Nov 23, 24.
Varnishing Day, Dec. 11.
Opening of Exhibition, Dec. 12.
Closing of Exhibition, Jan. 9.

WITH THE ARTISTS.

"The Dragon's Gorge," a landscape painted by Elliott Daingerfield last summer at his North Carolina studio, was recently purchased from his Gainsborough studio. This is the first picture sale made in the new studio building.

Content Johnson will shortly occupy her studio apartment in the Gainsborough.

Georgia Timken Fry spent the summer in Europe, motoring through France and England. She has returned to New York, and is making final arrangements to occupy her Gainsborough studio. The color scheme will be green and gold, the architecture and furnishings Gothic in every detail. While abroad she had wrought iron lamps and brackets made in Paris, and also purchased some Gothic furniture and an interesting old French tapestry. She will begin work in her new apartment next month.

John H. Fry expects to begin work in his Gainsborough studio within a few weeks. Mr. Fry, who is a stockholder in the building, remained in New York nearly all summer superintending the arrangement and decoration of his apartment. He was fortunate in securing from the Metropolitan Museum a replica of the Parthenon frieze, a direct copy of the original in the British Museum. The frieze will be colored a green bronze to blend with the pearl green wall hangings and teakwood doors and columns. The studio has excellent proportions. When it is completed with furniture to correspond with the Gothic architecture it will be one of the most attractive in the city.

Henry Golden Dearth is at his summer studio at Montreuil-sur-Mer, in France. He will return in November to occupy his studio in Carnegie Hall.

F. S. Church is painting a picture which he has been invited to send to Washington. It represents a girl with lambs. It is in a high key, and is a large canvas. Another picture, "The Last Rose," is also very attractive.

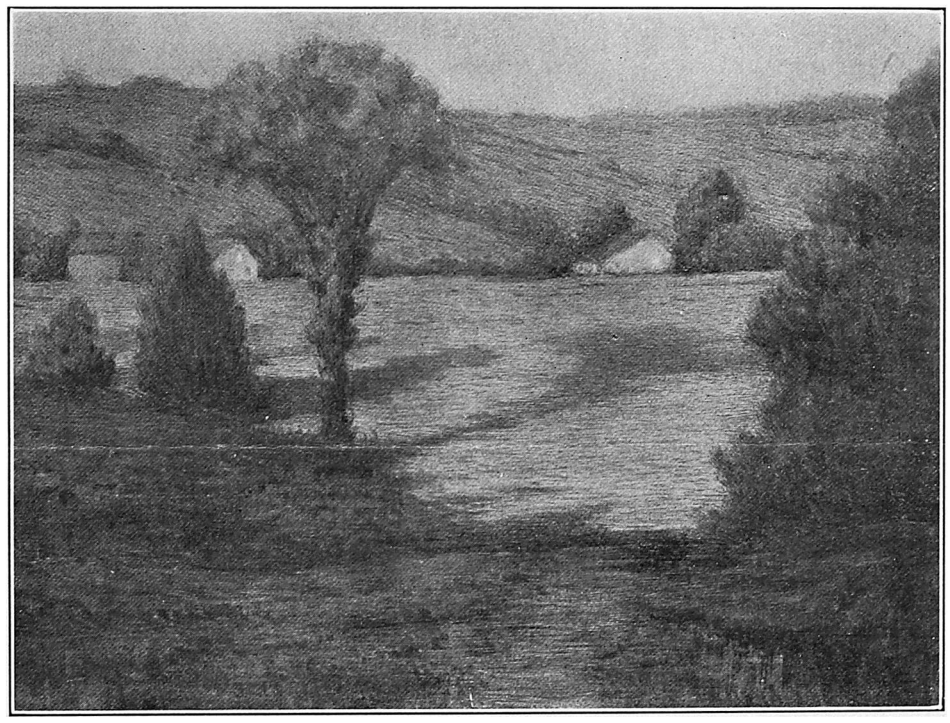
Leonard Ochtman is painting at Cos Cob, Conn. He will return to New York in November.

William T. Evans recently purchased two canvases from Hugo Ballin. This makes three pictures bought from this artist by Mr. Evans within the last few months, the first for the National Gallery at Washington, and these two last for his private collection.

Victor Hecht has just completed a satisfactory portrait of little Miss Cornelia Skinner, daughter of Otis Skinner.

N. H. Maigilvary, painter and illustrator, is executing a portrait at his studio, 318 West Fifty-seventh street. Mr. Maigilvary studied in Paris for some years, and exhibited a number of times at the Salon.

Charles Warren Eaton painted last summer at Bruges, Bellagio and Venice. He is now at his studio, 318 West Fifty-seventh street, where he is finishing some pictures, one of which he has been asked to send to the Washington Exhibition. It is a night scene, full of that poetic charm for which his works are known. A number of interesting pictures and sketches, the result of his summer's work, are to be seen in his studio.



"MOON SHADOWS."
By Adelalde Deming.
Winner Beals Prize N. Y. Water Color Club Exhibition.

John La Farge writes a long, discursive and interesting letter to the New York Tribune, denying the story for which that usually accurate newspaper was responsible that he was about to undergo a serious surgical operation and was in poor health. He also denies the further report that he underwent an operation last Spring, and says that, although in his seventy-fourth year, he is in fairly good health, is hard at work, and expects to accomplish much important work yet. It is strange that these frequent reports as to the ill health of the veteran painter so frequently appear and in responsible publications, and it is gratifying to know that this last story is without foundation. But who deceived the Tribune?

Glenn Newell spent the summer at Beaupré, Canada. He brought back a number of pictures and sketches and is now at work in his Sherwood Studio.

Theodore K. Pembrooke has recently invented a new method of using pastels, which gives this medium the quality of oils. At his studio in the 67th Street Studio Building are several attractive landscapes, the result of his summer's work. He is preparing to hold an exhibition at his studio next month.

Mr. Henry Mosler has a studio this season at No. 333 Fourth avenue, where he has just completed a notable and characteristic genre, "Ringing the Liberty Bell." For his canvas, which depicts an old man with tense expression vigorously pulling the bell-rope of a liberty bell in an old belfry, while a messenger who has brought tidings, kneels on the top step of a ladder leading to the belfry, an durges the ringer to every effort — the artist made studies from the fabous Liberty Bell in Philadelphia.

The composition is admirable, the drawing good, and the costumes and accessories historically correct. The story is an inspiring one, and the work will add fresh laurels to the reputation of this able and conscientious artist.

Gilbert Gaul, who has been painting at Nashville, Tenn., for some four years past, is in New York and is receiving a warm welcome from a host of friends.

Lyell Carr is at Mount Carmel, Conn., where he is painting landscapes with sheep and cattle. He will return to New York November 1.

Everett Shinn is making models of some elaborate stage effects.

WATER COLOR CLUB DISPLAY.

(Continued from page 1.)

fruit by Clara McChesney, two delightful, soft and tonal works by Charles Warren Eaton, "Venice" and "Coast Scene by Moonlight;" a dreamy Corot landscape by W. N. Hasler, and a rich-hued, strongly painted Autumn landscape by Cullen Yates.

Also in this gallery are a poetical rosy sunset coast scene and marine by F. K. M. Rehn; a Winter landscape with fine and glowing sky by Glenn Newell; several rich-colored harbor scenes, by Alexander Kolinson, with shipping and figures painted in broad washes and spots after Frank Brangwyn; a sunny little landscape by E. N. Bicknell, and a strong, well painted low-keyed Holland landscape by that always good painter, Charles M. Gruppe.

Blashfield's Mural Painting.

The large mural by Blashfield, which occupies the north wall of the Vanderbilt Gallery, and on which the artist has been at work all summer, is another and characteristic production of his able brush. In composition, color and drawing it is, as usual, satisfactory in every way. Seen hurriedly in advance, its description must be postponed.

In the Centre Gallery perhaps the best exhibits are a series of crayon drawings by M. Squire; a small tonal landscape and marine by Herman Dudley Murphy, a well-colored landscape by M. Longstreth, a yellow-toned California landscape by C. L. A. Smith, whose work is beginning to appear in the dealers' galleries; a fresh, clear-aired, well-composed Dutch coast scene by Walter C. Hartson; some roses by L. C. Hunter and M. G. Starr, a charming half-length pastel portrait by W. J. Whittemore, a vigorous, truthful, well-painted "Liner Docking" by Hobart Nichols; a soft gray-toned landscape by H. D. Coeulliere; an Arizona landscape, very delivate in color, suggestive of a close study of Albert Groll, by G. A. Beach; a characteristic and strong landscape by W. Merritt Post; a winter landscape by John C. Huffington, and some clever pastel drawings by Miss Strean.

There invests this little exhibition a sense of outdoors, of life and color which these works inthelightermedium bring, and which is especially inspiring on the threshold of the gloomy days of winter now so near at hand.

James B. Townsend.

ILLUSTRATED ART LECTURES.

A series of seven illustrated lectures on "The Renaissance and Its Interpretation in Art" is being given by Alfred W. Martin, associate leader of the New York Society for Ethical Culture, at the Ethical Culture School, Sixty-third Street and Central Park West, on successive Monday afternoons at half-past two. The first lecture, free to the public, was given on Monday, subject: "Art as an interpretation of Life," and was illustrated by thirty stereopticon reproductions of art masterpieces.

Succeeding lectures will deal with the great artists of the Italian Renaissance, showing how that epoch in history is interpreted in the works of Giotto, Lippo, Angelico, Botticelli, Michael Angelo and Andrea del Sarto. Each lecture will be illustrated by lantern slides made from photographs procured by Mr. Martin on his visits to Italy.

G. L. Berg, art director of the Alaska-Pacific-Yukon Exposition, to open at Seattle, Washington, next June, is in New York, where he will remain for some time, selecting pictures from the studios and private collections for the Art Gallery of the Exposition.

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The office of the "American Art News" is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects, to attend to the restoration, cleaning and varnishing of pictures, and to repair art objects at reasonable rates.

In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

Catalogues of all important sales which take place in New York and elsewhere in the United States will, when the margin of time for mail transmission to Europe permits, be found before said sales, with our Business Agent in Europe, M. Felix Neuville, No. 54 Route d'Orleans, Montrouge, Pres Paris, where they can be consulted. M. Neuville will have said catalogues for examination after said sales and also results of same. Orders to purchase at said sales can be handed M. Neuville and same will be cabled to New York, and will be executed here. Apply to him for conditions.

WHERE THE AMERICAN ART NEWS CAN BE FOUND IN EUROPE.

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Ed. Schulte	75 Unter den Linden

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American Express Co.	Haymarket St.
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American Art Students' Club	4 Rue de Chevrense
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Chicago Daily News	Place de l'Opera
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AMERICAN ART IMPROVING.

We trust that our artist and art-loving patrons read the talk with Mr. V. G. Fischer, of Washington, D. C., the veteran art dealer and connoisseur, published on our editorial page last week, on the modern art of Europe and noted his frankly-expressed opinion that American art is not only improving, but that the painters of this country are now producing the best pictorial art of the world.

This opinion, coming from so experienced and able a judge of painting as Mr. Fischer, and one who has dealt and still deals in foreign, as well as American paintings, should greatly encourage those who have faith in American art and in its future.

We heartily endorse Mr. Fischer's statement as to the Autumn Salon now open in Paris, as to his "inability to determine whether the display has been installed as a huge joke, or whether it was the trend of serious but misguided effort," and his further pronouncement that he "had never witnessed anything so thoroughly poor and decadent as this same Autumn Salon."

The editor of the ART NEWS studied this exhibition thoroughly, and with the exception of the remarkable and fine retrospective display of the works of Monticelli, a similar one of that gloomy but tremendous and tragic painter, El Greco and an interesting showing of the morbid but strong art of Finland of to-day, like Mr. Fischer, has never seen such a presentment of fantastic and lurid canvases — such daubs and blotches of paint, such purposeless efforts and such disgusting nudes, unredeemable in every way, as the walls of the Grand Palais now offer.

The exhibition is the impressionism of Monet and Manet run mad, and is suggestive of a combination of the annual New York Fakirs' show, and the crudest efforts of a first-year Academy student life class.

Mr. Fischer is equally severe on the sculpture shown at the Autumn Salon, but as to this he scores more the subjects chosen than the execution, which is generally good and frequently able and beautiful.

We must, however, differ with Mr. Fischer in his statement that "the modern art of Germany is as decadent as that of France, although possibly not as indecent and vulgar," and we believe Mr. Fischer may modify his opinion when he studies the excellent and complete display of modern German art which Mr. Hugo Resinger is arranging to show the art lovers of the United States this coming winter.

With his estimate of modern Dutch and English are, we are in entire accord. although there is something of justice in the epithet of the "Doleful Dutch," which has been applied to the painters of Holland to-day on account of their monotonous choice of sad subjects.

That the art of modern Europe, save for the Giverny painters in France, the modern Dutchmen, a few Englishmen and some scattered lights here and there is, where not decadent, at a standstill—and that the American landscape school, at least, of to-day, has more of promise and even fulfilment than any in Europe, we have contended in print and speech for some years past. It is gratifying to have so well equipped and able a judge as Mr. Fischer express our own opinions.

ON RODIN AND WHISTLER.

William Ordway Partridge, a sculptor of merit, but who, like Mr. Gutzon Borglum, likes to see himself in print, has expressed himself in a letter on this page, very frankly, regarding the merits respectively of the sculptor Rodin and the artist Whistler. The letter is well written, and while its views will hardly be endorsed by most American artists, sculptors, art lovers and students, it contains some truth. We cannot ourselves agree with Mr. Partridge in his general and somewhat low estimate of Rodin and Whistler, but there has unquestionably been and continues to be, too much undiscriminating adulation of both men in this country. Americans are apt to grow hysterical at times in their hero worship, and after our treatment of Admiral Dewey and other worthies, who we placed on a pedestal too quickly, and then pulled down as quickly, we cannot afford to throw stones at the French.

A SCULPTURE DISPLAY.

Through the courtesy of Mr. Frank Gould the sculptors of New York are at last to have an opportunity to make an adequate display of their work in a well-proportioned and suitable gallery. The riding ring, adjoining the Fine Arts Galleries, in West Fifty-seventh street, which Mr. Gould has kindly loaned to the Academy for its Winter exhibition, is an admirable place for a sculpture exhibit.

CORRESPONDENCE.

ANOTHER DOMENICO FETI.

Editor American Art News:

Dear Sir:—I received this morning the first number of the ART NEWS and was much interested in the account of the Domenico Feti. In your article you say that there is only one other painting by this artist in America. I do not know to whose painting you may refer, but it will interest you to know that I have a very interesting example of this painter, a small picture representing a child reading a book at its mother's knee. It is 12½ inches by 15¾ inches.

Yours very truly,
T. H. S.

Philadelphia, Pa., Oct. 20.

RODIN AND WHISTLER MEMORIAL.

Editor AMERICAN ART NEWS:

Sir:—Confirmation of the proposal to erect a memorial to Whistler by Rodin comes from Lowell, Mass. Will you voice the regret and objection of one of many American sculptors? Rodin at his best is a poor, uninspired leader. I grant you his cleverness. I grant even his contribution to art—in a return to a more poetical and less rigid way of handling. But granting all this, we must admit that he has done untold harm to the world's art, not only in producing much lewd, decadent sculpture (if such works can be classed as sculpture), but in leading many of our own men and a host of his countrymen and foreigners away from the province of art, into the dissecting room and casting shop. His Balzac was ridiculous, his Victor Hugo a nightmare, his much-praised St. John a literary copy of a wretched, low-browed model of the Latin Quarter. His female figures are of the flesh essentially; he gives us no Sibyls, like Angelo; no great or high thoughts to nourish or inspire. His message is of the earth earthy, and no art can survive that does not uplift or ennoble.

So much for the sculptor whose work the Lowell citizens propose to place in their city. And now a word regarding the man, the actual Whistler, whom they desire to honor in this questionable way. First of all, he expatriated himself not from necessity, but from choice. He preferred the easy, unconventional life of the foreign studio to the more purposeful life—calling for many sacrifices — of the studio in America. He was a juggler with tones, at no time feeling or reflecting great inspiration, but, losing himself in the spinning out of softly falling notes of color, charming in a way, but not indicative of a virile or purposeful nature, like our own Fuller or Hunt or Inness. He was a poseur (poser) all his life—his eyeglass, his hat, his attitude, his absence of all sense of obligation, his indifference to all claims of society and his time, witness to this. His influence upon art is questionable. He was a masterly etcher, and at times an interpreter of character, but he seldom held the mirror up to nature. His contribution to the art of his country was a meagre one.

Would it not be worth one's while to build monuments and memorials to true Americans, and to give the work to some of the young American sculptors (from Massachusetts, if Lowell so desires), who are much in earnest, eminently qualified for the work, and who can scarcely keep body and soul together, because their countrymen buy their art products abroad, for the sake of a name rather than the intrinsic merit of the work or the genius of the artist?

Wm. Ordway Partridge.

New York, October 27.

CHICAGO.

Portraits are conspicuous for their excellence in the twenty-first annual exhibition of American artists which opened in the Art Institute October 20. They lend a note of authority to a brilliant, varied, and well-chosen collection of representative pictures. Some 340 works are shown, including a small group of sculpture. There are strength and worth in the average picture shown which sets the exhibition apart and superior to any of recent years. The work in portraiture is agreeable and satisfying. The portrait of N. W. Harris, by Lawton S. Parker, holds a conspicuous place. It is a characteristic work, expressive and vivid. Equally striking is Henry Salem Hubbell's group of the Fitch children, loaned by Winchester Fitch. It has the same natural note like an echo of the very soul caught in the canvas. Close by are two, a modern woman, and a likeness of Douglas Roberts, by Martha Baker. They are less human and tender, but graceful and characteristic work. Ralph Clarkson exhibits two portraits of young women, both noticeable canvases. M. H. Bancroft is represented by "Nancy," a fanciful portrait of a child in a kimono. It has atmosphere and charm. Equally attractive is "The Sisters" by Frank W. Benson. Cora F. Freer shows one strong canvas. Dignity and refinement characterize a life-size portrait of Edith Reynolds by Robert Henri. Malarsky's portrait of a young woman with its sharp contrast of light and shade is attracting marked attention. The portrait revealing the most romantic charm is that of Booth Tarkington by Susan Watkins. Careful execution has set it apart as a noteworthy work, one especial feature being the good tones in the novelist's remarkably artistic and wonderful hands.

The portrait of Mrs. Moore by Harry M. Wolcott has many admirers. It shows a charming elderly lady, posed quietly against a background of old chintz. It has originality. Among decorative portrait studies are many good things. "The Vain Woman" by Clinton Balmer is imaginative and boldly executed. It shows a Gallic woman of the southern type gazing into a mirror. "The Farm Servant" by Manuel Barthold (Paris Salon, S.A.F., 1908), is an admirable genre work. Cecilia Beaux has sent a capital canvas, called "Dorothea in the Woods," a dreaming child, crouched listening to the voices of unseen woodland spirits. It is a poem in the heart of the forest. Louise Cox contributes an expressive study of a little girl in disgrace, the very embodiment of a tragedy in childhood. "Petunias" by George Debereiner, is decorative in its strong greens and blues, showing the admirably posed head of a woman. Again Robert Henri's "Girl in Yellow Satin Dress" is bold and free.

"The Shining Gown" by James R. Hopkins (Lippincott prize, Penn. Academy, 1908), is a graceful and admired work. In "Narcissa," by Sergeant Kendall, showing the nude figure of a child before a mirror draping itself with a green ribbon, there is a captivating note of comedy, aside from the striking reality of the flesh tones and the whole beauty of the work. The human note is strong in this splendid canvas. Another very commanding portrait study is called "The Toilet," by Sandor L. Landeau. It shows a woman posed seated before a mirror, while a servant is about to clasp a rope of pearls about her throat. The brilliant rose tints lend to the whole a charming optimism, and made it deservedly noticeable during the opening reception, as well as in the Paris Salon of 1908.

(Continued next week.)

LONDON LETTER.

London, Oct. 21, 1908.

The autumn exhibition season is now in full swing, but the sale season will not begin in earnest until about the middle of November, when business will recommence at Christie's. As already announced in the ART NEWS the old pictures of the late Martin Colnaghi are being auctioned at Robinson Fisher's on the 22d and 23d inst., and contain some good speculative old masters, but nothing of special note. The collection of copies of Prado pictures of Velasquez by Pineda should bring a fair price. The second part of the Martin Colnagni collection, consisting of modern works of the Continental Schools, will be sold at the same rooms on November 5 and 6.

Mr. R. Gutekunst opens at his gallery, 16 King Street, St. James's, next week, an exhibition of choice impressions of etchings and engravings by Durer, Rembrandt, Meryon, Millet, Whistler, Cameron, Zorn and other masters.

At the Fine Art Society's rooms are exhibitions of etchings and drypoints by Mortimer Mempes, and watercolors of Spanish cities by H. C. Breer. At Messrs. Connell's Galleries (47 Old Bond Street) is an exhibition of water colors illustrating "Sussex Gardens" by J. Edward Goodall. At Mr. W. B. Paterson's Gallery there is on view a collection of dainty miniatures and portrait drawings by Charlotte G. McLaren.

On October 17 the Yorkshire Union of Artists celebrated at Leeds the 21st anniversary of the opening of their annual exhibition.

The winter exhibitions held by Messrs. Shepherd Bros. at 27 King St., St. James's, are always of interest to students of the early British School. The collection just opened to view has for one of its principal features a remarkably fine example of Raeburn's later and matured portraiture, "Mrs. Adams," whose tired eyes and aged countenance are depicted with the firm broad touch of the master. The interesting smaller version of Gainsborough's "Musidora" is presumably the study for the larger work in the National Gallery. It came originally from the collection of the last Earl of Thanet, was sold at Christie's in 1888 for 210 gns., but had since been lost sight of. An early landscape by Gainsborough is also exhibited, and among the portraits are an unusually refined Lely, "Sir John Nicholas," a self-portrait of that artist, a freshly colored portrait of a boy of Beechey, and a presumed portrait of Vandyck tentatively ascribed to James Candy, the West of England pre-Reynolds painter. A French coast scene by Thomas Boys, the comrade of Bonning and the painter probably of more than one work commonly assigned to that master, is one of those stimulating resurrections which Messrs. Shepherd's exhibitions never fail to afford. Though a capable painter, as this work shows, Boys is now practically forgotten, though he was a protege of Ruskin, for whom he engraved the plates in "The Stones of Venice." Another interesting resurrection, though not of a British artst, is the "River Scene" by Japy, whose work has so many of the qualities which distinguish that of Jongkind and Daubigny that he would seem to be an unjustly forgotten contemporary of those more famous men. An early Crome, "Yarmouth—Squall Coming On," and one of his rare marines, is a further feature of interest in an exhibition which also contains good examples of Richard Wilson, David Cox and other British landscape painters.

The 26th annual exhibition of the Institute of Oil Painters, opened October 17 in Piccadilly, had for its principal feature F. Cayley Robinson's "Reminiscence." It is a poet's dream of classical times and admirably illustrates the painter's great imaginative and decorative gifts. In the top left-hand corner is a group of three male figures, including an old priest and a legionary, and balancing these low down to the right of the spectator, are a couple of girl's heads. Between them is only the white wall of a Roman temple, but so fine a colorist is Cayley Robinson that this daring design is completely successful, and the broken color of the wall knits together the design without inducing monotony. Some idea of the rare quality of Cayley Robinson's art may be gathered by mentioning that he shows a preference for the delicate fresco-like hues beloved of Puvis de Chavannes, adheres to an ascetic Holbeinesque style of draughtsmanship, and displays a pre-Raphaelite talent for decorative design.

Other notable contributions to the same exhibition, which is well above the average, come from Charles Shannon, Picketts, Glyn W. Philpot, Montague Smyth, Norman Wilkinson, and Harold Knight.

A proposal is being put forward to erect a monument to Gainsborough in the market place of his birthplace, Sudbury in Suffolk.

Joseph Simpson, the gifted young Scottish painter and caricaturist, has been elected a member of the Royal Society of British Artists.

Alfred East, A.R.A., has been elected an honorary member of the Société Royale Belge d'Aquarellists.

The many friends and admirers of Frank Brangwyn will be glad to hear he has almost recovered from the severe illness which afflicted him last summer.

The Rev. Edmund Farrer has compiled an illustrated volume on "Portraits in Suffolk Houses," which brings to light many interesting works hitherto unknown or wrongly identified.

WORCESTER (MASS.)

The Museum has acquired by purchase during the year "The Waterfall," by John H. Twachtman, "Portrait of Jerome Wheelock," by Wilton Lockwood; "Portrait of My Daughters," by Frank W. Benson, awarded the Temple gold medal at the Pennsylvania Academy; "Portrait of Mr. John Bours," of Newport, by John Singleton Copley, and "Christ Disputing with the Doctors," by Francisco de Herrera, the elder (1576-1656), of whom Velasquez was a pupil.

There were also purchased, two original water colors by the late Walter Appleton Clark—illustrations for the "Three Kings," and a water color, "An Old Friend," by Winslow Homer.

Among the acquisitions by gift were an oil by the late Walter Appleton Clark, entitled "Helena Ritchie," presented by Mrs. Clark; an oil, "The Hayrick," by the late Sarah W. Whitman, presented by Mrs. Isabella Stewart Gardner; an oil, "Sylph's Rock, Appledore," by Childe Hassam, and a considerable number of books and curios.

The Museum purchased from its summer exhibition for its permanent collection the oils, "At Sunset," by Charles H. Davis; "Sally," by J. De Camp; "Entrance to the Harbor, Polperro," by Henry B. Snell, and "Snow," by the late John H. Twachtman.

ITALIAN ART NEWS.

Rome, October 15, 1908.

Of all the artists of modern times, for whom Venice was the ideal place for modeling dreams into shapes, Richard Wagner was perhaps the most unvarying and the most sincere in his love of the old city. Now, Venice has erected a monument to the memory of the German master. The inauguration took place on October 8.

The monument, which stands on the little square facing the laguna, is effective in its simple majesty. A plain pyramid of stone rising from a three-stepped base supports a vigorously treated bust of the master. On the base a symbolic pelican is feeding its brood: the coming generations feeding upon Wagner's genius. The work is by Professor Schafer, author of several remarkable monuments in Germany.

Visitors to Italy will do well henceforth to stop a little longer at Turin to see the frescoes that have just been brought to light at the Palazzo Madama, now occupied by the Pemontese Supreme Court. The frescoes, which were concealed under a thick coat of whitewash, are in that part of the palace built in the fifteenth century, which overlooks the via Pietro Micca. They include a magnificent ceiling and a series of medallions.

At the Loretto Sanctuary, the inauguration will take place on October 18 of the German National Chapel, entirely decorated in a magnificent style, by the late painter W. Feitz. This remarkable work took the artist several years to complete.

NEW YORK TO LOSE YERKES GALLERY.

Unless the Metropolitan Museum comes to the rescue, the "Yerkes Art Gallery," which the will of the late Charles T. Yerkes provided should some day be enjoyed by the people of New York, will be sold under the hammer next month. Upon a mortgage for $225,000 held by the Mutual Life Insurance Company, Judge Bischoff, in the Supreme Court, gave a judgment on the property known as the art gallery, which adjoins the Yerkes house, at Fifth avenue and 68th street.

In the will it is provided that upon the death of Mrs. Yerkes a corporation shall be formed, to include the Mayor of New York and four persons to be appointed by the trustees of the Metropolitan Museum, to take charge of the gallery and pictures for the purpose of opening them to public view. The trustees of the museum were therefore surprised on March 8 last when application was made for foreclosure on the mortgage which had been bought by the Mutual from the Title Guaranty Trust Company. Mrs. Yerkes has remained in the background during all the foreclosure proceedings.

J. W. Demarest, of the Mutual's law department, says that the will did not give the museum any right to participate in the foreclosure proceedings or any claim upon the property. Mr. Judge, the referee in the proceedings, declared that no corporation had yet been formed for the management of the "Yerkes Art Gallery," and that the mortgage precluded any such step in the future unless the trustee first satisfied the mortgage.

PARIS LETTER.

Paris, October 21, 1908.

The fifth yearly Salon de la Gravure originale en couleurs has just opened its doors at Geo. Petit's. The catalogue includes 316 numbers, by some eighty exhibitors. As a whole, the exhibition gives the impression that great progress has been made, of late, in this special section of the art of the engraver. The artists have about reached perfection in the technique, the richness of tone, and the suppleness of treatment which draw the connoisseur's attention to really fine prints.

The president of the society, Mr. Raffaelli, has sent some highly attractive Parisian "street-scapes" while M. Luigini has devoted himself, with considerable skill, to the reproduction of scenes in the old Flemish cities. Special mention is due also to Y. Dauchez, who has sent four exquisite compositions. Henri Detouche has brought from Spain a series of remarkable studies, rich in tone and vigorously treated. In Spain also, Charles Cottet has found inspiration and his views of Spanish towns as also his great composition "Dolor," are able works.

Other exhibitors are Geanniot with four pretty little plates; Francis T. Simon, with several sea studies, Ch. Hondard, M. de Latenay, Henry Jourdain (a remarkable "Tower Bridge" at London), M. Hugard with a "Dutch Breakfast," Frantz Charlet, Lionel Balestrien, Fraipont, Mannuel Robbe, Michel Cazin, Marchetti, Andri Gallot, etc.

One of the leading dealers in art works, M. Druet, has been compelled to enlarge his galleries considerably. In his new premises, he is exhibiting at present, a selection of pastels by Roussel.

The exhibition of paintings from Toulouse Lautrec, at Bernheim, Jr.'s, has been largely attended since the inaugural day. There are some forty pictures, mostly interesting. It is said that the Secretary of State for Fine Arts is negotiating for some for the Louvre.

The large and beautiful composition of L. Lhermitte "Family," which attracted so much attention at the last Salon and which is now on view at Walker's, Liverpool, has been bought from Messrs. Knoedler & Co. by the Corcoran Gallery, of Washington.

At the Gallery des Artists Modernes, the Russian artists living in Paris have organized an exhibition of their works, pictures and sculptures. It does not appear, so far, to be an unqualified success.

A French firm, manufacturing Gobelin, has ordered Prof. Alfred Schwartz, of Berlin, to paint a large canvas of the Kaiser to be reproduced in tapestry.

The Kaiser elected to be painted as grand master of the Johanniter Order of Knighthood, and his majesty will be represented in the pompous style of the age of Louis XIV. William is dressed in the red surtout of the order of knighthood, and wears the great velvet mantle elaborately edged with ermine. Ancient arms, spears, helmets and swords decorate the background.

The Gobelin is said to be intended for one of the palaces belonging to the French Government.

A cable from Paris to the Herald states that illustrators there are disturbed by the present expenses and delays in shipping work for publications here. A charge of $6 was recently made for a single package of drawings from Paris to New York, and it is also charged that the express companies and Custom House here delay unreasonably the despatch of packages.

CALENDAR OF NEW YORK SPECIAL EXHIBITIONS.

Astor Library—Illustrations of architectural ornament by sculptors of Prague, colored reproductions of embroidery by Russian peasant women, and reproductions of paintings by J. L. Gerome.

Brooklyn Institute of Arts and Sciences—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.

Cottier Galleries, 3 East 40th St.—Special display of paintings.

Ehrich Galleries, 465 Fifth Avenue.—Choice examples of early English, Dutch and French masters.

Keppel Galleries.—Portrait engravings by Robert Nanteuil.

Metropolitan Museum. — Open daily from 10 A. M. to 5 P. M.; Sundays, 1 P. M. to 5 P. M.; Saturdays, 10 A. M. to 10 P. M. Admission Mondays and Fridays, 25 cents. Free on other days.

Montross Gallery, 372 Fifth Ave. Annual American Water Color and Pastel Exhibition, Nov. 4—18.

National Arts Club.—Sketches by artist members, to Nov. 7.

Pratt Institute, Brooklyn.—Paintings and illustrations by Howard Pyle, to Nov. 7.

James W. Rice Gallery.—Works by Karl Emil Termohlen.

EXHIBITIONS.

SKETCHES AT ARTS CLUB.

At the National Arts Club, the annual exhibition of sketches by artist members is now in progress. Among the most striking sketches shown are Charles Vezin's "Another Day," A. Muller-Ury's "Girl with Muff," recalling Vigée Le Brun, Leon Dabo's "Landscape "Near Bonn," with a sunset sky, Adelaide Husted Long's "November Landscape Study," F. Bicknell's well known "Critical Moment," and M. T. Hoyt's "Around the World" sketches —memoranda of long and varied journeyings. There are in the sculpture gallery, Chester Beach's fine conception "A Young Nymph," and twelve statuettes by J. Massey Rhind entitled "Suggestions of Sculpture Work for Shelby County Court House, Memphis, Tenn.," which have largeness and dignity.

LANDSCAPES BY OLD MASTERS

Lovers of old landscapes should visit the Ehrich galleries No. 463 Fifth Avenue, where some unusually good and well chosen examples of the early English, Dutch and French paysagistes are on exhibition. Of the English works, a landscape in oils by John Glover, who, after painting many years in England, went to Tasmania where he died, and who was also a water-colorist, is remarkable for its rich and deep color quality. There are also two unusually good Morlands, a winter scene with sheep, and a horse drinking from a pool with a boy and dog near by, a landscape, with figures, of children shrimping, by William Collins, a splendid virile exemaple of G. B. Willcox, the follower of Constable, "Mill on the Teign" and a view of "Hornby Castle—Lancashire," by Gainsborough.

Dutch art is well represented by a Teniers, the "Dream of the Prodigal Son," and a landscape with figures by Miel—full of life and superb in color while the old French painter, Paul Ponce Antoine Robert, known also as Robert de Seri, is exemplified by an Italian vista with a curious natural bridge.

WITH THE DEALERS.

NEW YORK.

The famous story picture by W. Q. Ordchardson "Hard Hit," reproduced in ART NEWS last week, has been sold by Scott and Fowles to a New York collector for a high figure. At the galleries of this house No. 299 Fifth Avenue, there have recently arrived a large picture of a Dutch peasant farmer by Josef Israels, so solidly painted in a low key and with such light and shade, as to suggest Rembrandt, and the splendid Corot "Nymphs Bathing" from the Alexander Young collection.

M. Emil Rey of Seligman and Co., accompanied by Mrs. Rey, arrived on La Provence, Oct. 23. While the trip was for some days a stormy one, M. Rey was not ill, and played a series of hotly contested games of bridge with Mr. Roland Knoedler and other friends. It has been impossible to ascertain who was the victor at the end of this fierce contest.

M. Rey, seen at the galleries of the house, No. 7 West 36th street, talked entertainingly of the New Louis XVI. Sagan palace which Mr. Jacques Seligmann has recently purchased in the Rue Dominic on the Rive Gauche in Paris. The editor of the ART NEWS had the opportunity of visiting this superb mansion recently while in Paris. The palace, which is almost a Petit Trianon, was built by the Prince of Monaco in 1780. It was occupied many years by the Prince and Princess de Sagan, and was sold by the second son of the old house, the Duc de Valencay, known to Americans as the former husband of Miss Morton, daughter of ex-Vice-President Levi P. Morton, and a younger brother of Prince Helie de Sagan, who recently married the Countess de Castellane, formerly Miss Anna Gould, to M. Seligmann. It is now occupied by an army of workmen, who are modernizing it and installing electric light, elevators, etc. But no changes will be made in the large Salons on the first floor, the grand staircase and the superb court of honor, through which one drives up to the main entrance and which is lined with magnificent trees. When completed and hung with rare tapestries and filled with valuable art objects and pictures it will be one of the show places of Paris, if not of the world, and no dealer's gallery in the world will compare with it. It will be an addition indeed to the firm's business.

Mr. Roland F. Knoedler, accompanied by Mrs. Knoedler, and Mr. and Mrs. Carl Henschel arrived on La Provence on Oct. 23. Both Messrs. Knoedler and Henschel look well after their summer abroad. Mr. Edmund Knoedler, who recently broke his ankle while playing golf, is at his home No. 267 West 71st street, where he is recovering from his accident and will be around in a few weeks. In addition to the selected modern pictures in the upper gallery at Knoedler's there are now on view in the lower gallery a carefully chosen collection of modern French and Dutch watercolors.

Mr. C. J. Charles, who is with his father, Sir Joseph Duveen, in the south of France, will probably not return to New York this season. Mr. H. F. Dawson, his partner, arrived in September to take charge of the business here, and is now at the galleries at Fifth Avenue and 28th street.

Mr. Joseph Durand-Ruel, who arrived with Mrs. Durand-Ruel and children on La Provence on Oct. 23 is now at the galleries No. 5 West 36th street. He brought with him many important and interesting canvases, including especially a three-quarter length portrait by Van Dyck of a sister of the King of Spain in nun's garb, painted in the master's Italian period, and described in Smith's Catalogue, a charming example of Hoppner, little girl with muff, and an excellent double half-life size portrait by De Keyser, an admirable J. L. Brown, a still life of fruit by Albert Andre, superior to Cezanne's work, and of the modern French impressionist work, of which this house makes a specialty, some recent examples of Moret Manufra and Renoir, and a series of canvases by Loiseau—luminous, fresh and clear in color and all most attractive. An exhibition of Loiseau's works will be made later on in the season.

The last important work by Sir Lawrence Alma-Tadema "Caracalla and Gaeta," is now in the Custom House, and will soon be shown at the Tooth Galleries, No. 420 Fifth Avenue.

The Macbeth Galleries have been rehung, and now contain some representative canvases, including several new ones of Jerome Myers, Charles L. A. Smith, A. Vincent Tack, W. R. Derrick, E. H. Brewster, Rockwell Kent, J. F. Murphy, William Sartain and E. Nisbet. The canvas by C. L. A. Smith is a watercolor, a California landscape very luminous and solidly painted. Some bronzes by Chester Beach and Anastasia Eberle, including Miss Eberle's "Dancer," are also on view in this gallery.

The annual exhibition of modern American watercolors and pastels will open at the Montross Galleries Nov. 4, and continue through Nov. 18.

A selection of works by Karl Emil Termohlen, are now on exhibition at the galleries of Mr. James Rice, Jr., 45 John Street. The artist, who was born in Denmark, has lived here about fifteen years, and now resides on Staten Island. He worked as a watchmaker for some years in the West, but spent his spare time in drawing. The order from him of a crayon portrait decided him to give up his trade and since then he has devoted himself to painting. He has a keen artistic sense, good feeling, and gets fine color quality in his work.

The contents of two magnificently furnished apartments in the Langham, at 73d street and Central Park West, those of Mrs. A. F. Hunt and Mrs. F. W. Noelker, will be sold at auction by Mr. James P. Silo at the Fifth Avenue Art Galleries on Thursday, Friday and Saturday afternoons next, Nov. 5, 6 and 7 at 2,30 o'clock.

The next important sale at the Anderson Auction Company's Galleries, 12 East 46th Street, will be that of a portion of William Cullen Bryant's library. This sale is by the order of Miss Julia Bryant, a lately deceased daughter of the poet. It contains a number of the poet's own works, some presentation copies by him to relatives, and association books of American authors of the past generations. An interesting item is a copy of "The Flood of Years," Bryant's last poem, issued by Putnam's for Christmas, 1878, and with an autograph inscription to his daughter.

Mr. Herman Schaus, of the Schaus Galleries, No. 415 Fifth avenue, returned from his annual trip to Europe late in July, and has been at Seabright with his family since that time. He secured some exceptionally good canvases while in Europe, and these will soon be shown.

Fishel, Adler and Schwartz have sold their lease of No. 313 Fifth avenue, as was anticipated, and to the Mason-Hamlin Organ Company. They will not, however, move for the present, and an exhibition of landscapes by J. Dunbar Wright is announced for the galleries the last week of November.

The art documents, special models, antique, handsome and various collections made during many years past by Mr. Georges A. Glaenzer, whose taste and skill as a collector and connoisseur has been widely recognized, were sold at auction this week, beginning Tuesday morning last at the Glaenzer Galleries, No. 33 East 20th street.

CHICAGO.

Henry Reinhardt, the Annex gallery, returned October 15 after an extended visit to Holland, Paris and London. He brought back with him some superb examples of the modern Dutch and Barbizon schools.

For the first time in sixteen years, W. Scott Thurber spent his summer vacation near this city. Each season hitherto found him in Holland or Paris looking over the field. He has secured, recently, however, three capital examples of William Maris, which will shortly be placed on exhibition.

H. Deakin & Son have opened an attractive new shop at 202 Michigan Boulevard, showing a rare collection of precious stones in antique and modern jewelry, and one of the most complete collections of Chinese and Japanese porcelains, bronzes, enamels, carvings, prints, brocades and embroideries ever shown in this country.

R. R. Ricketts of the firm of Moulton & Ricketts, recently brought back from London a good José Weiss, and from the continent an admirable grouping of French and Dutch modern works, including examples by Bonheur, Henner, Marie Diéterle, Offermans, Pieters and Ter Meulen.

W. V. O'Brien of the O'Brien gallery is in New York visiting the various galleries.

BOSTON.

The firm of R. C. and N. M. Vose, whose collections, the life work of their father Seth Morton Vose, have been interestingly described in the AMERICAN ART NEWS, at this writing are preparing an important series of exhibitions of general as well as New England interest, the details of which will be announced a little later. They have on view at present some very interesting canvases acquired in the last few months — Schreyer's "Arab Scouting party," an admirable example of a popular master; "Lady Carrington," by Sir Thomas Lawrence, and several pictures by P. J. Clays, among which a large and very broadly rendered "Mouth of the Scheldt" is notable.

Walter Kimball & Company have joined the up-town trek, and are just now moving from their old place on Beacon street to 19 Arlington street, where they will have a house-warming early in November, with a special exhibition of works by the painter Bluché.

(Continued on page 7.)

WITH THE DEALERS.

BOSTON.

(Continued from page 6.)

In re-establishing his "Copley Galleries" on Newbury Street, on a larger scale than in the Boylston Street Building, Frank W. Bayley has shown a spirit of optimistic belief in the future of the art business here. His rear gallery in particular at once takes its place as one of the best dealers' galleries in the city. The other rooms are eminently suitable to their various purposes. Mr. Bayley signalized the opening of his establishment with a special exhibition of work by contemporary painters—Tarbell, Philip Hale, Mrs. Hale, Paxton, Ipsen, De Camp and many more. This will be followed on November 16 with a special exhibition of portraits by Mrs. Marie Danforth Page, a member of the governing body of the Copley Society. A schedule for succeeding exhibitions is now being formed.

Park Street without Doll & Richards seems to have lost half its flavor of art and literature, although the Society of Arts and Crafts, and Houghton, Mifflin & Company remain on the thoroughfare. The senior art dealers of the community are now favorably located on Newbury street, behind the Massachusetts Institute of Technology. Mr. Richards has been absent from the city arranging for the customary series of "one-man shows" which usually begins after the Christmas holidays. Provision has already been made for an exhibition of portraits during November by John Da Costa, an English painter whom John Sargent has recommended highly. There will also be an exhibition of etchings by Joseph Pennell. During the past month the firm has entertained a special exhibition of artistic leathers and wrought iron work by Mrs. Elizabeth Eaton Burton of Santa Barbara, Cal.

WASHINGTON.

The arrival in this country of Dante Gabriel Rossetti's famous painting, "Mnemosyne—The Lamp of Memory," has caused no small stir in the art world at large, and that it was procured by Mr. V. G. Fischer of this city and may possibly remain here permanently are matters for congratulation. This picture, which may truly be ranked with the great pre-Raphaelite's most important works, was sold originally to Frederick K. Leyland and hung for several years in the famous "Peacock room" decorated by Whistler, now the property of Mr. Freer of Detroit and included by him in his gift to the nation. It was the only picture thus honored. Moreover, in 1883, though a modern painting, it was included in the exhibition of "Old Masters" held in London, and in 1906, after it had passed into the ownership of Mr. William Connol, it was sought for the Royal Academy's winter exhibition. It is still in its original frame, one which was designed for it by Rossetti himself. Of no less interest or importance are two other pictures which Mr. Fischer brought back with him from Europe this fall—portraits by Nicholas Maes and Goya—both derived from well known private collections. The first of these, though the work of a Dutch master, is undoubtedly the portrait of a Spanish nobleman, a man of distinguished bearing and fine presence, It is a marvelous piece of brush work—a wonderful portrait.

And again of distinctly different type is the Goya—a portrait of a papal delegate in his ecclesiastical robes of state. This, too, is a brilliant achievement, but a less finished performance. Technically, the great Spaniard spoke with fearful directness and wasted no words. These are, indeed, great portraits—as great as those to be seen in the famous galleries in Europe, and that they have been brought to this country, even though they pass into private collections, is a boon.

At Sloan's Art Galleries, a valuable pot-pourri collection, comprising furniture and ornaments of the Louis, Empire, Napoleonic and other French periods, furniture of the most desirable English periods—Chippendale, Sheraton, Hepplewhite, Adams and early Colonial, rare glassware, china, bronzes, paintings, prints, curios, relics, vases, Oriental ornaments, clocks, hangings, Persian rugs, mirrors, engravings, plate, silver, bric-a-brac, etc.; was sold at auction, on Wednesday, Thursday and yesterday afternoons.

A NEW HOLIDAY BOOK.

The J. B. Lippincott Co. of Philadelphia have published "An English Honeymoon," by Anne H. Wharton. In this little volume Miss Wharton takes two or the characters from "Italian Days and Ways" upon a wedding journey through England. The chapters, in the form of letters from Zelphine to Margaret, include interesting sojourns in Canterbury, Glastonbury, Warwick, the Lake District, and in less-frequented English nooks and corners. There are sixteen illustrations, and the book is bound in decorated cloth, and sells for $1.50.

ART IN THE MAGAZINES.

The sculptor Augustus Saint-Gaudens in his last years wrote and dictated an autobiography racy in its descriptions and anecdotes, and characteristically modest concerning his own distinguished accomplishment in art. Extracts from this remarkable work will be given in a series of articles in The Century, edited by his son, Homer Saint-Gaudens, and accompanied by illustrations, consisting of portraits and photographs, and, also, by sketches and caricatures by the artist himself.

The early portion of the Reminiscences gives a vivid account of life in New York in the Civil War period, when young Saint-Gaudens was an apprentice and an ambitious student of art. Although written in his later years, and sometimes in illness, the papers will be found to reflect strikingly the energy and vigor of mind of one of the most remarkable personalities of our times.

In its color work The Century has sought not merely to decorate a page but to give pictures worthy of permanent preservation. In continuance of this policy the magazine will contain during the coming year a number of beautiful reproductions in color of some of the most exquisite paintings of living American artists. These reproductions are being prepared under the careful supervision of the head of the Century Art Department, Mr. A. W. Drake, and each one will be a valuable example of color reproduction.

Edwin A. Abbey's beautiful mural decorations, made for the capitol at Harrisburg, Pa., will be carefully reproduced in Scribner's, and accompanying them there will be a number of this great artist's detailed studies for the large pictures. Royal Cortissoz writes of these and Mr. Abbey's other work. R. T. H. Halsey will contribute an article on Malbone, a famous artist of the early 19th century, who painted in little the portraits of many of the most beautiful and socially prominent women of his time. It will be beautifully illustrated in color and black and white.

Every number of Scribner's for 1909 will contain the work of notable illustrators and painters, and the same high standard of color work that has given the magazine an international reputation will be maintained.

The November issue of Hampton's Broadway Magazine contains among other interesting articles, the second from the pen of Admiral Evans on "The American Navy;" a good essay, entitled "The Wall Street Nuisance," by Herbert N. Casson, and one on the Supreme Court and the President. The illustrations are, as a rule, admirable.

Politics play a prominent part in the November issue of The Outlook, and there is abundance of good reading matter in this excellent periodical.

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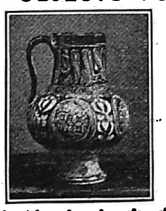

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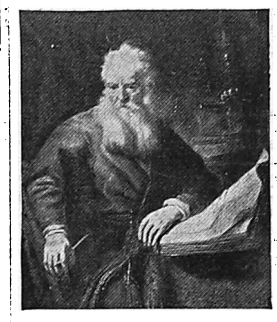

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